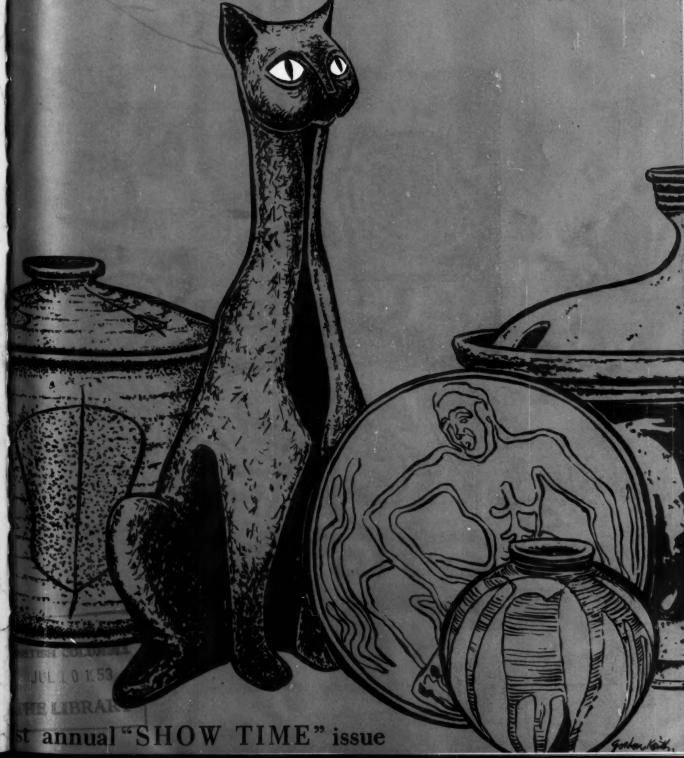
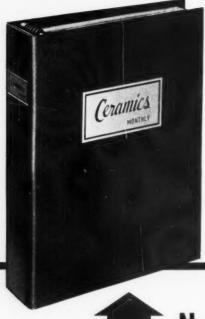
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## letters

#### Trade Secrets?

Gentlemen:

My wife [Rachel] was one of the early subscribers to Ceramics Monthly. From the first, Ceramics Monthly has proven its leadership.

We became interested in Indian pottery back in the 30s... Fifteen years later I was doing a radio program over KPHO at was doing a radio program over KPHO at Phoenix . . . and I had a teacher of ceramics as my radio guest. [Rachel then] became a student, and we encountered that barrier of "trade secrets" for the first time. The kiln and firing weren't for the student. The source of glazes was a closely guarded "trade secret." My wife finished without having seen her instructor's kiln.

However, I had no trouble locating supply

houses

. . . Improvements and progress are due to a free exchange of ideas. Consequently, CERAMICS MONTHLY's policy in that respect puts it at the top as the leading publication in its field. I am willing to say that on the radio air, and everything I have said on the air I've made stick

BOR AMES

Mesa, Ariz.

#### Profiles with Pics

Gentlemen:

Gentlemen:
. . . The "Profile" on Carlton Ball and Aaron Bohrod (May issue) was "receiving on the right antenna," if I may use the latest juvenile cliché. I only hope that the rest of your subscribers enjoyed it half as much as I did. I had long wondered if this surprising duet met, with others, the same importance as at the University of same importance as at the University of Wisconsin . . . The article answers the question without doubt.

PAUL ATOR

Detroit, Mich.

Gentlemen:

I was delighted to see the change of pace in the "Profile" in your May issue. Although the other "Profiles" have been interesting, I always felt a little "let down" because you didn't include pictures of the subject's pot-Ball and Bohrod was fascinating, and the photos of their pottery were "out of this world." I hope you will continue in this new

PATRICIA HARVEY

Los Angeles, Calif.

Gentlemen:

Gentlemen:
...Including photographs of the work of
the "Profile" subject is a step in the right
direction! I hope this was not a "one-shot
affair" but will be a regular monthly feature . . . MARTHA GORHAM

Memphis, Tenn.

◆ The June "Profile" on Leza McVey which followed May's "Ball-Bohrod" points up that this was not a "one-shotter." "Profiles with pictures" will now be the by-word. -ED.

#### Potter and Pot Must Be Good

Gentlemen:

... I have been greatly disturbed by the comments of our foreign visitors. My good friend Bernard Leach says that about 90 per cent of American pottery is bad. That is



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SOMETHING UNHEARD OF IN CER-AMICS: MONEY - BACK GUARANTEES ON ABRAZO OR BLEND IF NOT SAT-

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perfectly understandable, for all through history there was probably the same percentage. The 10 per cent or less good pottery we have today of the past periods of culture is due to the desire of people of culture to treasure and care for posterity the small percentage of the work produced that is considered the best of each period of history. of history.

English, Japanese, Chinese, French, and Italian pottery, all types of pottery are interesting, but probably only 10 per cent of the work of each country or of any of the best potters should be kept as examples of a period in a given culture.

I resent the implication in the negative statement that 90 per cent of American pottery is bad. I am proud of the 10 per cent of good American pottery. I hope some day to contribute to that 10 per cent . . . F. CARLTON BALL

Southern Illinois University Carbondale, Ill.

#### Gentlemen:

Gentlemen:
. . A sincere, creative artist can't look at ancient pottery, and say, "That's the way I'll work." Nor can he face himself from what lies behind him by moving to a new country. The work he produces is bound to be . . the result of heredity and environment. These factors cannot be disregarded validly by conscious choice, nor should they be exaggerated or forced out of proportion. Only in this way can he make pots with both life and a feeling of tradition.

SHEILAGH M. COULTER

Orange, Conn.

#### Gentlemen:

Ye gods and little finger bowls! What a rumpus over nothing. What difference does it make whether a pot was made on a wheel or poured in a plaster mold-or better yet over the porous heads of the anti-plaster faction—if a pot is good it is good and if it is poor pottery it should be broken—no matter what simon-pure methods were used

If it is wrong to use plaster molds, then by the same logic it is wrong to fire pots in any manner other than in the open dung Such modern trash as kilns, cones, and wheels destroy the pure artistic zombie spirit that some people seem to worship . . . Tom Barnard

Tucson, Ariz.

#### CORRECTION

In the May Cover Story on "Southwest Indian Pottery," author Whitney Halstead points out, the two "notes" inserted by "Ceramics Monthly's" editors are not entirely correct. We are pleased to clarify these:

In the definition of "pueblo," adobe in brick was introduced by the Spanish some-

brick was introduced by the Spanish some-time after 1540. Most prehistoric pueblos built of adobe were "puddled." In the footnote regarding "pottery mak-ing techniques" it should be noted that the firing was done in both reducing and oxidizing atmospheres. Also, the glaze paint is both organic and inorganic. The red ware of Maria Martinez, for example, is made of the same materials and in the same way as the black ware. The red is fired in an oxidizing atmosphere, and the black in a reducing atmosphere.

In the June "Show Time" item entitled "Kenmore's 500 and a Maypole," we inadvertently misdirected credit. The exhibition and cooperative display called "Maypole Dance" was put on March 19-21 by the Niagara County Ceramic Guild, not the Kenmore Ceramic Guild.

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# eramics

MONTHLY

Volume 1, Number 7

180

THLY

45 cents per copy

special issue

#### show time

Kenmore Ceramic Guild Exhibition	10
Second Biennial Indiana Ceramic Exhibition	12
Greenwich House Pottery Show	14
Trade Shows	16
Eighth Nat'l Decorative Arts-Ceramic Exhibit	18
Western New York Ceramic Dealers Assn. Exhibit	20
35th Annual Exhibition, Toledo Area Artists	22
Rochester-Finger Lakes 1953 Exhibition	24
Southeastern College Art Association Meeting	26
Iowa State Teachers College Invitational	28
Fourth Annual Exhibition of Northwest Ceramics.	30

Advertis	]	n	C	le	X			•			33		
Itinerary													6
Letters													2

OUR COVER this month, by Gordon Keith, depicts some of the winners selected from the pages of this, our First Annual "Show Time" Issue. We're sure you will recognize them.

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## itinerary

Send your announcements of shows and group meetings to us six weeks to two months in advance. Copy for September issue due July 15.

#### WHERE TO SHOW

LOUISIANA, Baton Rouge September 13-October 11

All ceramists living in Louisiana eli-gible to compete in 12th Annual Louisi-ana State Art Exhibition. Pottery, sculpture among mediums. No fee. Judges will make awards from a \$300 prize fund. Entry cards and work due September 5. Write Jay R. Brous-sard, Director, Louisiana Art Commis-sion, Old State Capitol.

MINNESOTA, St. Paul November 12-December 24

Fiber, Clay and Metal—open competition for American craftsmen, sponsored by the St. Paul Gallery and School of Art and the Junior League of St. Paul. Ceramics, enamels, other crafts. \$1,000 in prizes. Entry fee. Closing date for entries October 15. For further details write St. Paul Gallery and School of Art, 476 Summit St.

NEW YORK, Brooklyn

To August 15

Regional judging of work from Dela-ware, Maryland, New Jersey, New York, Pennsylvania for competition in the national Designer-Grantshien, U.S.A., 1953 show. At the Brooklyn Museum, Eastern Parkway. No regional exhibition. Address inquiries to the American Craftsmen's Educational Council, 32 E. 52nd St., New York 22.

New York July & August

The Creative Gallery is holding its Fourth Annual Exhibition in a series of shows now in progress. Ceramics, all other art mediums. Open to all U.S. artists. No jury, but prizes will be given. Entry fee: \$5. Contact Ann Bridgman, Creative Gallery, 18 E. 57th.

Ohio, Cleveland

Through August 15

Regional judging of entries from Indiana, Kentucky, Ohio, Tennessee for competition in the national Designer-Craftsmen, U.S.A., 1953 show. At the Cleveland Museum of Art, East Blvd. bition. Address inquiries to the American Craftsmen's Education Council, 32 E. 52nd St.

#### WHERE TO GO

CALIFORNIA, Sacramento

July 1-31

Sixth Annual Graphic & Decorative Arts Exhibit in the State Library Prints Room. Artists of Sacramento, San Joa-quin, and Mother Lode have sub-mitted pottery, small sculpture, other crafts.

Colorado, Denver Through August 2

Regional exhibition of work chosen from Arizona, Colorado, Idaho, Mon-

tana, New Mexico, Utah, Wyoming to compete in the Designer-Craftsmen, U.S.A., 1953 show, which will take place at the Brooklyn Museum in October. Denver Art Museum, Munici-pal Building, Civic Center.

Denver

Through August 2

Ceramists west of Illinois, Mississippi, and Wisconsin entered in 59th Annual Exhibition of the Denver Art Museum, Schleier Galleries. Museum's address: 1343 Acoma St.

FLORIDA, Coral Gables

Through July 15

Competitive exhibition at University of Miami's Lowe Gallery. Pottery, porce-lain, sculpture, enamels. Sponsored by the Ceramic League of Miami.

Through July 26

A crafts show is a major activity of the Sarasota Summer Festival of the Arts. Included are exhibits of ceramics, enamels on metal, glass, other hand-crafted articles; demonstrations of processes. Well-known craftsmen scheduled to demonstrate and lecture.

MICHIGAN, Detroit Through August 2

Regional exhibition of work chosen from Illinois, Michigan, Minnesota, Wisconsin to compete in the Designer-Craftsmen, U.S.A., 1953 show, which will take place at the Brooklyn Museum in October. At the Detroit Institute of Arts, 5200 Woodward Ave.

MISSOURI, St. Louis

July 15-August 15 Regional exhibition of work chosen from Arkansas, Iowa, Kansas, Louisiana, from Arkansas, Iowa, Kansas, Louisiana, Mississippi, Missouri, Nebraska, North and South Dakota, Oklahoma, Texas to compete in the Designer-Craftsmen, U.S.A., 1953 show, which will take place at the Brooklyn Museum in October. At the City Art Museum of St. Louis, Forest Park.

NEW HAMPSHIRE, Guildford

August 4-8

The 20th Annual Craftsman's Fair of the League of New Hampshire Arts and Crafts. Scene: Belknap Recreational Area on Route 11-A between Alton Bay and Laconia.

Manchester

Through August 15

Regional exhibition of work chosen from Maine, New Hampshire, Vermont to compete in the Designer-Craftsmen, U.S.A., 1953 show, which will take place at the Brooklyn Museum in October. At the Currier Gallery of Art, 192 Orange St.

NORTH CAROLINA, Asheville

July 20-24

The Sixth Annual Craftsman's Fair of Please turn to Page 32

# TRANZ

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Swirl background. Free brush and line drawing with sgraf-fito. By Lucille Henderson.



Sponging and banding techniques. Line drawing decoration. By Lucille Henderson.



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Here's how you use TRANZ. First moisten your brush with water, wiping off all surplus on a sponge. Your brush should not be too wet. Select a TRANZ color and work it into the brush until filled to capacity. Shape the brush on a flat glazed tile. If it is a square edged brush make the edge come to a narrow point by touching the tip of the brush a few times. This also releases any empy space that might be in the body of the brush. If the brush is a long haired shader fill it to capacity and turn it as you shape it on the tile. This will give shape and a point to the brush at the same time

By thinning TRANZ with water the intensity of the color may be controlled. This can best be illustrated by making up a color tile. First use TRANZ as it comes from the bottle and draw a straight line, then thin the color with a little water and draw another line. You will find that you can keep thinning the color until there is just a trace of color showing. They will all be the same shade but with all of these color intensities

Now take another TRANZ color, turn your tile so that the lines run in the opposite direction, and use the same procedure, allowing the brush to cross the other lines. Now you will see why we call this versatile decorating medium TRANZ. With the different types of brushes now available it is possible to obtain many new hues and many interesting textures

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### THE LARGER PICTURE

IN ASSEMBLING the reports of shows and exhibitions for this First Annual "Show Time" Issue, and reviewing many others, we've rediscovered that there's a curse to objectivity. Simply giving the facts—who won what awards, when, and where—and showing photos of accepted pieces—is only part of the large picture.

We have made an unbiased selection of the shows and of the pieces in the shows, but we were able to consider only the ceramics the juries permitted to be exhibited. The reports, therefore, cannot be considered an all inclusive view of ceramics being made today. By merely looking at accepted pieces, it is impossible to pin down the influences and philosophies that prompted the hobbyist, the student, and the studio potter to arrive at the various pieces they submitted to the respective shows and exhibitions.

Therefore, in fairness to our readers we feel it our duty to point out some of the magnetic forces which are influencing today's ceramics. Comments from professional potters, hobbyists, studio operators, and teachers have enabled us to prepare this synthesis.

STUDIO POTTERS. With them, ceramics is not progressing as rapidly as many would like. To their chagrin, in the "realm of the arts" ceramics is still considered a craft, or at best, a "minor art." Of deep concern to many is its direction, and the name Bernard Leach was echoed from many quarters. One prominent potter seemed to speak for many when he wrote:

"The influence of Bernard Leach has obviously been one of the important factors during the past year. The high seriousness and dedication of the man has captivated and motivated a large sector of the ceramic world. The mesmeric effect of his potter's wheel, the American reverence for mellowed English craftsmanship and a tap root transplanted to the Orient have all contributed to a strong impact—an impact that has hushed experimental voices. While craftsmanship has improved under this influence, and the folklore of pottery has been immeasurably enhanced, a robust quality of originality is wanting. Too many entries have given indication of form concepts that are timid, eclectic and more disciplined than inspired.

"... Somewhere along with the inspiration of Leach has come a dangerous inferiority complex; a willingness to accept the security of an established Oriental tradition, rather than the desire to try to evolve OUR form. Bold spirits willing to adventure and search—and fail many times—are needed. Otherwise, it seems to me, Leach's contribution (which has been great) will lie dead—a sort of sealed time capsule from another world."

HOBBY POTTERS. In general, the field of hobby potting is a victim of its own rapid growth. In only a few years ceramics has become one of the major American hobbies.

In the beginning the overwhelming demand for information on ceramics quickly overtaxed the competent teachers. "Teachers" only one lesson ahead of the class confidently began showing "how to do it."

The eager novice fell easy prey to the pseudo-ceramist whose only interest was to create an income, and then protect it. As a means of self-preservation the instructors exercised rigid control over the student's individual taste and curiosity. Many of these students, in turn, became teachers, and as one studio operator puts it, "This has resulted in the generally tortured pieces which are so prevalent today." Another writes, "A new student came to me with several years of 'study' behind her, yet knew nothing more of ceramics than how to paint four kinds of flowers."

Today, many good instructors are available, but many more are needed if the bulk of the hobby field's ills are to be cured. Where should they come from?

One craft teacher put into words what many others feel when he wrote, "The schooled ceramists should stop feeling scornful of the hobbyists and should try to help them understand good design. Too many potters have taken the unwholesome and arrogant attitude that clay is for a select few and that the 'dabblers' should leave it alone. This is just as ridiculous as ruling week-end tennis players from the courts because they are not 'Davis Cup material.'"

Another writes, "Many interesting pieces come from hobbyists who are fortunate enough to work under competent instructors. And new and exciting things are being done with underglaze and overglaze decorations. Under proper direction this field of activity can become an acceptable part of the potter's art. 'China Painting' should not die as it did in the 30s."

A prominent potter who has not ignored the needs of today's hobbyists sums up, "The hobby potters need our advice and encouragement. Conversely, we need the hobby potters, for it is the interest they have generated that has opened a wider market for our ware and knowledge."

In presenting this over-view of ceramics today, we've reflected only the problems and worrisome circumstances. We hope we haven't created the impression that the ceramic picture is one composed entirely of difficulties. Of course, it isn't! However, by turning whispers into shouts we hope to encourage freer discussion—and enjoy quicker solutions. Your shouts will be appreciated.

# Kenmore Ceramic Guild Exhibition



IN AUTHENTIC DRESS, these are the figures in the scale model of the Coronation scene that the Kenmore Ceramic Guild members made for their recent annual exhibit. The figures are seven to eight inches tall and several were hand modeled, using an armature, and then duplicated by making molds and slip casting. Mrs. J. Samuel Stephenson modeled the Bishop; Mr. Earl Stroh the page boy; and Leland Fitzsimmons made the chair



THE CORONATION SCENE televised across the country last month was watched by many millions, and it's a safe bet the 25 members of the Kenmore (N. Y.) Ceramic Guild were among the most attentive viewers. Each member had had a part in creating a scale model of the Coronation scene using ceramic figures, a model that was shown May 3 as part of the Guild's Annual Exhibit.

The Guild members displayed their creativeness and over-all ceramic abilities by hand modeling some of the figures (using an armature), and then making their own plaster molds so that duplicates could be cast.

All 40 pieces in the scene are in authentic dress. As guides for their work, the Guild obtained English booklets and leaflets about the Coronation from the father (living in London) of one of the members.

The Guild's Annual Exhibit was

and the throne, complete with lions on the legs. A close-up of the Queen on her throne is shown at the top of the page; overall view of the completed project is shown in the photograph below.



#### **AWARDS**

MRS. LORRAINE FITZSIMMONS, Kenmore Best of Show Award for sculpture en-

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MRS. ANGIE COLLINS

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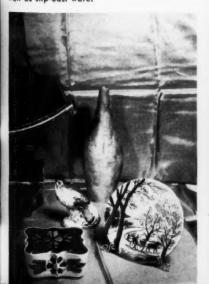
Second Best of Show Award for an

ashtray MRS. EDNA BOGOLD Third Best of Show Award for a plate \*\*\*\*\*\*\* displayed at the Kenmore YWCA in May. The hundreds of articles shown were judged by a jury consisting of Mrs. Virginia Baker, Stonehouse Ceramic Studio, Buffalo; Mrs. Theodore Culver, Culver Ceramic Studio, Ni-

agara Falls; and Mrs. Henry Hannel, ceramic instructor in adult education. Only members of the Guild were permitted to exhibit. The Kenmore Ceramic Guild has a group project each year, and in ad-

dition is always "on the lookout" to serve some worthy cause. Last December they held a benefit sale of articles donated by the members. Proceeds enabled them to purchase \$120 worth of molds and electric spray equipment which were given to the Ceramic Division of the Buffalo Veterans Hospital. Last Easter they made and donated 65 rooster egg cups to the Crippled Childrens Guild. Other groups take note!

OTHER PRIZE WINNERS in the Guild's Exhibit are shown at the right and in the two photos below. These include hand-built as well as slip-cast ware.





THREE BEST OF SHOW. The first Prize Winner, Mermaid, a sculpture by Mrs. Lorraine Fitzsimmons, was decorated with oil paints put on bisque and rubbed down with rotten stone. Second Prize, an ashtray by Mrs. Angie Collins, has a red center and brown sides, on which opaque white was put on edges. The Third Prize Winner, a plate by Mrs. Edna Bogold, has an overglaze decoration.





show time

# Second Biennial Indiana Ceramic Exhibition



JURORS show some of their choices to Wilbur D. Peat (center), Director of the John Herron Art Museum. At left: F. Carlton Ball of Southern Illinois University. Right: Harold S. Nash of the University of Cincinnati. The "Horse and Rider" in the foreground is by Gordon Martz and was awarded fourth prize in the "creative" classification. (Gordon and Jane Martz are husband and wife but no relation to Karl Martz.)

ENAMEL on copper dishes (below) by Blanche Hutto, Fort Wayne, were awarded Third Prize in the "decorated" division.





FIRST PRIZE (creative) went to Karl Martz, Nashviile, for his globular vase and tall bottle.

HOBBY CRAFTSMEN competed alongside professionals in the Second Biennial Ceramic Exhibition at the John Herron Art Museum in Indianapolis (May 17 through June 14). The professionals, of course, took the largest share of prize money, but hobbyists came in for a goodly sum, in both "creative" and the "decorated" class.

The Exhibition is sponsored by the Mary Howes Woodsmall Foundation in honor of Mrs. Woodsmall, who was a china decorator. One of the stipulations was that "decorated ceramics" be given equal consideration with "creative ceramics."

The show's "creative" classification requires that ware be original in shap-

STONEWARE, bowl and vase by Jane Martz, Veedersburg, took Third Prize in the "creative" class.



CERAMICS MONTHLY

#### **AWARDS**

#### Creative

KARL MARTZ, Nashville
First Prize of \$200 for a globular vase
and tall bottle
J. J. MAREK, Brownsburg
Second Prize of \$125 for a group of
three free-form bowls
JANE MARTZ, Veedersburg
Third Prize of \$75 for a group of two
bowls and a vase
GORDON MARTZ, Veedersburg
Fourth Prize of \$50 for Horse and
Rider
BLYTHE SHEPPERD MILDNER, Indianapolis
Fifth Prize of \$25 for a water bottle

#### Decorated

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JOHN W. DELAPLANE, Indianapolis
First Prize of \$100 for three tile
ROBERT L. OCKS, Indianapolis
Second Prize of \$60 for two tile
BLANCHE HUTTO, Fort Wayne
Third Prize of \$40 for three plates,
enamel on copper
MRS. CHARLES J. RUSSELL, Indianapolis
Fourth Prize of \$25 for Rooster and
Hen
DAVID E. BLACK, Bloomington
Fifth Prize of \$10 for Foliate Face
plate

ing, glazing, and decorating. Its "decorated" classification requires that decoration be original, though ware might consist of commercial blanks or pieces made in commercial molds.

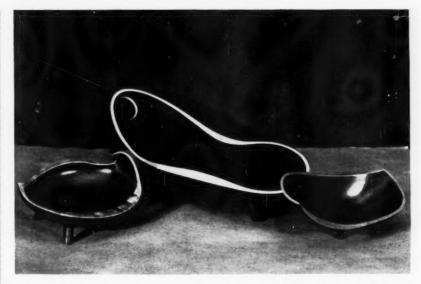
Having two categories makes it possible for many amateurs with good taste and decorative sense and painting skill (but no urge, or perhaps no ability, to construct objects) to compete in a major show.

Availability of glazed and unglazed blanks, coupled with the tremendous interest in painting in a decorative style on paper and canvas, eventually could result in a pottery or china decorating enthusiasm that might produce some fresh and exciting pieces.

TILE SETS (shown at the right) took first and second prizes in the "decorated" division. The three at the right, by John W. Delaplane, Indianapolis, were made by the silk-screen technique. The two at the bottom are by Robert L. Ocks, Indianapolis, and were painted in underglaze.

FREE FORM bowls (top of page) by J. J. Marek, Brownsburg, took Second Prize in the "creative" division. The piece in the center was glazed in a jet black mat and trimmed in a stark white.

HEN AND ROOSTER which were slip cast and gaily decorated in overglaze colors were made by Mrs. Charles J. Russell, Indianapolis. The "feathered friends" were awarded Fourth Prize in the "decorated" division.









## Greenwich House Pottery Show

HEN the Greenwich House Pottery in New York City faced an operating deficit last fall the students decided to take the matter into their own hands. They planned a show of their own that New Yorkers would be willing to pay to see. The result was the successful ceramic exhibit at the Dan Cooper Studio, 30 Rockefeller Plaza, April 27-May 1.

Even though the Greenwich Pottery has two or more shows each year in its tiny showroom at 16 Jones St., it was quite a different matter to execute enough objects of ceramic art to present against the backdrop of the Cooper Studio. But 74 members of the Pottery faculty and advanced students turned out some 200 pieces that attracted 300 persons to the opening.

To add more "flavor" to the exhibit, three award certificates were given for the best pieces. The entries were assessed by Miss Ruth Canfield, Director of the Crafts Curriculum, New York University; Edwin S. Burdell, President of the Cooper Union for the Advancement of Science and Art, New York; and Charles M. Harder, Chairman of the Department of Design, New York State College of Ceramics, Alfred University, Alfred, N. Y.

Mr. Cooper, a well-known New York interior decorator, first became interested in the Greenwich House Pottery last September when he noted a display celebrating the 50th Anniversary of the founding of Greenwich

It might be said that no pottery show has ever risen to greater "heights" than this one did, for his Studio is in a penthouse — 67 floors above Manhattan!



#### **AWARDS**

HILDA NIEDELMAN
First Prize for Mother and Child, ceramic sculpture

JACKIE NISBET
Second Prize for an earthenware jug
ELAINE BOHM

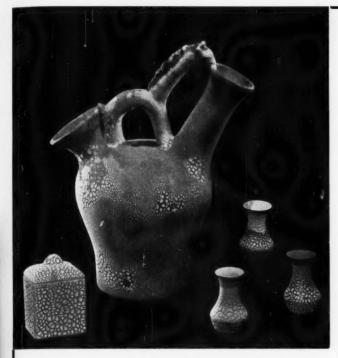
Third Prize for a stoneware vase

JUDGES Edwin S. Burdell, Miss Ruth Canfield, and Charles M. Harder are shown below with the three prize winners. In the photograph at the

top of the page is Hilda Niedelman's "Mother and Child" which was awarded the First Prize certificate. Below is an earthenware jug by Jackie Nisbet, the Second Prize winner, and a stoneware vase by Elaine Bohm, which was awarded Third Prize.







"Baby Alligator Glaze" applied over "Velvet" colors and once fired to cone 06. The different effects were obtained by spraying the large vase, brushing the cigarette box and dipping the small vases.

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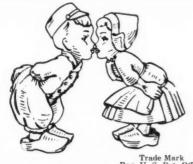
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## Trade Shows



OVERGLAZE CRAYON which feeds from a mechanical pencil was introduced for the first comes in assorted colors and fires on at time by Richard Delano, Inc. (N. Y.) at cone 018.

the New Jersey show. Called Delachrome, it



EAGER CROWDS were "standard procedure,"

T TRADE SHOWS sponsors often find it necessary to resort to door prizes or top entertainers to attract audiences. At the ceramic shows which were held this year, however, no "gimmicks" were necessary—the word "ceramics" made each of the exhibitions complete sellouts.

Industrial shows have been going on for many years. Exhibitions of merchandise have proved their worth to manufacturers as well as consumers.

In the past, ceramic suppliers have exhibited their wares on a small scale, usually in conjunction with school or art conventions or other exhibitions. Only in the past few years has a ceramic trade show of any real magnitude been in existence. The first major exhibition of ceramic materials and equipment was made in Los Angeles several years ago. It drew visitors from

SKETCHES of a few of the highlights of the New Jersey show were prepared for us-on the spot-by Miss Carla Young, prominent New York illustrator and fashion artist. That's Mrs. Mayen of Mayco (Calif.) demonstrating underglaze decoration in the first sketch. Kernian Krafts (Calif.) displayed pieces glazed with their Ceramichrome and Tranz lines and had Lucille Henderson, well known for her brush

work and sgraffito, demonstrating. (She's hidden by the crowd.) But that's Ed Greenstreet of Kernian facing your way. The features of the new Dyna-Kilns by the L and L Manufacturing Co. were proudly demonstrated by Mr. L and L (Levin and Lewicki). A large booth was shared by Thirza (Mich.) and the popular Newells (Calif.) Walt Newell chats from the other side of the counter.





THE LONGHORN and the Lone Star were prominently displayed. Coupled with the warm hospitality, they kept visitors mindful that

the entire country. This year the cuc was taken up by other areas, and three major exhibitions evolved. Los Angeles repeated in March, Dallas held a show of national scope in April, and a third national show was held in Asbury Park, N. J., in May.

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The many thousands who attended are now convinced there is no better way to become acquainted with the latest developments in ceramic materials and equipment. Old stand-bys and new innovations were on display for the careful scrutiny of teachers, professional potters, and hobbyists alike.

If you missed these shows this year, put at least one of them on your "must list" for next year. Whether you are the proprietor of a ceramic supply shop; are associated with a school, craft center, or other institution; or are an individual potter or hobbyist you cannot afford to miss the opportunity to become acquainted with the latest in ceramic materials.

ART GLAZES (below) graced the Re-Ward (Calif.) booth. Interesting combinations possible with the wide variety of their glazes were gladly explained by Virginia Ward and



they were "deep in the heart of . . ." Typical booths (above) were those of the Garland Ceramic Arts (Garland), the Madge Tummins Studio (Grand Prairie), and Art Craft



DECALS can be converted easily from "varnish mount" to "water mount" claimed Stewart of California, showing "Joy-Cal," and Ceramic Specialties (Calif.), with "Decalac."

Les Reynolds. Pieces shown here were all glazed on the greenware and once-fired to cone 06. NEW MOLDS of miniature animals were shown by Alberta and Charles Gaskell



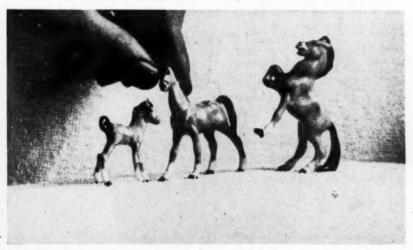
(Ft. Worth). That's Madge Tummins seated to the left in the center picture, and Mr. and Mrs. Paul Aston of Artcraft in the photo at right.



They simultaneously introduced the new medium in Dallas and repeated in New Jersey. Bert Stewart is shown in the picture at left (above), Bill Hardcastle at right.

of Alberta's Ceramics (Calif.). The horses below range in size from one inch to two and one-half inches, and are only a few of the variety of animals in the new line.





## **Eighth National Decorative Arts-Ceramic Exhibition**

HE WICHITA (Kan.) National Decorative Arts-Ceramic Exhibition attracted nearly 2,000 entries to this year's show, held April 11 to May 11. Of these, the National Jury of Awards chose 362 pieces.

The 2,000 entries (in ceramics, enamels, sculpture, jewelry, silversmithing and weaving) represented a ten-fold increase over the first such exhibition eight years ago. Obviously the exhibition is better able each year to carry out its purpose: "to show the artistic activity today in the national field of creative design in all its phases."

The 1953 Jury was composed of Emil Frei, St. Louis, Mo.; May Kemp, Wichita, Kan.; William McVey, Bloomfield Hills, Mich.; and Robert von Neumann, Cedar Falls, Iowa.

A comprehensive idea of the year's activities in the crafts is wrought out in the "Comments by the Jury," published in the show catalogue. It said in part:

The Eighth Annual National Decorative Arts-Ceramic Exhibition maintains the same high standard of selectivity that has created a reputation for the Wichita exhibition among top craftsmen throughout the United States and its possessions.

"For years the direction taken by [the fields of jewelry, silversmithing, ceramics, ceramic sculpture, wood sculpture, and weaving has been that of novelty; originality of conception and presentation being considered most important. There is in this 1953 exhibition an indication that the new direction will be towards a more mature art which is a synthesis of form, design, and a newness which is not just "newness," but is a newness resulting from deeper explorations into techniques and meanings; a newness that arises out of more thorough understanding of ground already covered.

"Diversity in ceramic sculpture techniques and in points of view prove stimulating. The number of entries would indicate that exhibitors are becoming more interested in this branch of the exhibition.

The 1954 exhibition, according to Mrs. Maude G. Schollenberger, President of the Wichita Art Association, will be from mid-April to mid-May.

MEDAL OF HONOR (above) is given for the piece showing best design and craftsmanship in any medium. This year it went to Rudolph





#### Ceramic Sculpture

PAUL BOGATAY, Columbus, Ohio The Wichita Art Association Prize of \$500 for Baboon

HUMBERT ALBRIZIO, Madison, Wis.
Honorable Mention for Mask
THOMAS F. McCLURE, Ann Arbor,

Honorable Mention for Phoenix THEODORE RANDALL, Wellsville, N.Y. Honorable Mention for Structure No.

#### Ceramics

PETER H. VOULKOS, Helena, Mont. \$100 First Prize given by Mrs. Joe Carey and Mrs. James Gillespie, for

PAUL PETER HATGIL, Austin, Tex. First Honorable Mention for sgraffito

WILLIAM P. DALEY, Cedar Falls, Iowa Special Honorable Mention for Outrigger Pot

#### Enamel

ARTHUR AMES, Claremont, Calif. \$100 First Prize, given by Mrs. Robert Aitchison, for Stop and Go

JEAN AMES, Claremont, Calif. First Honorable Mention for Chanti-

CURTIS E. TANN, Pasadena, Calif. Second Honorable Mention for Abstract No. 3 KENNETH BATES, Euclid, Ohio

Third Honorable Mention for Pears and Apples

OUTRIGGER POT (below) by William P. Daley drew a Special Honorable Mention.



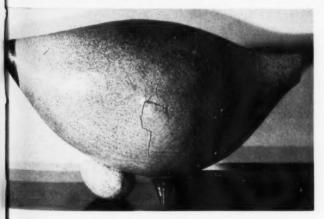




"LAUGHING" BABOON by Paul Bogatay was recipient of the top purchase prize of \$500 for ceramic sculpture at the Wichita Show.



BOTTLE with fish decoration (above right) by Paul Hatgil took First Honorable Mention. Also shown are vase and bowl by Jerome Ackerman, Los Angeles, and small bowl by Dean Mullavey, New Orleans. BIRD AND EGG (below) is by Rudy Autio, Helena, Mont.





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# Western New York Ceramic Dealers Association Exhibition



"MILESTONE for this area," is the way one of the Western New Yorkers described the recent "all amateur" competition sponsored by the Western New York Ceramic Dealers Association.

Preliminary screenings were performed by each of the dealers in the association. The accepted pieces were then exhibited at the Buffalo Armory, March 21-28, during the "Home and Garden Show."

Literally hundreds of pieces by the amateurs filled the displays placed throughout the cavernous armory.

Final judging was performed by a panel consisting of Anthony Sisti, a

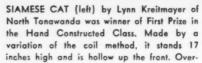
Western New York artist; Joseph Mazur, noted for his sculpture and stained glass work; Leon Frank, antique collector and dealer; Mrs. Alton Delius, Craft Director at the Buffalo, YWCA; and Mrs. T. Shea, Adult Education Instructor at the Buffalo Museum of Science.

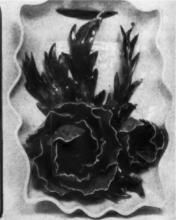
The aim of the Association is to "promote the craft of ceramics, raise the standard of workmanship in the area, and to educate," according to their correspondent, Mrs. Norma Newman of Olean, N. Y. She adds, "We are trying to improve the quality of the merchandise and of the workmanship, and are encouraging teachers to better their methods."

BEST OF SHOW winner is the bowl at far right on opposite page. Thrown by Lynn Kreitmayer, it is eight and one-half inches in diameter. The glaze has a mat finish and is soft green with silver veining radiating from the center in a "sun burst" effect. Sculptured head is Second Prize Winner by Mary Williams. Priscilla Maynard was awarded Second Prize in the Hand Constructed Class for her Green Horse sculpture. Mexican figures above and right were prize winners for decoration. Senor took for Angie Collins the Second Prize in Underglaze; Senorita (above) won for Jean Black First Prize in China Painting—Figurines.









glaze tile (above left) won for Marjorie Klein the First Prize in China Painting. Flower Plaque (above right) First in Flower Formations, by Jean Bertsch.





#### **AWARDS**

LYNN KREITMAYER, North Tonawanda Bost of Show Award for a bowl MRS. MARY WILLIAMS, Buffalo Second Best of Show Award for a sculptured head of an old man Hand Constructed & Thrown

#### Ware

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LYNN KREITMAYER, North Tonawanda First Prize for Tall Siamese Cat MRS. PRISCILLA MAYNARD, Buffalo Second for a horse Glaze Technique

RICHARD DARRIN, Buffalo

First for a plate MRS. MARYANNE RANGER, Kenmore Second for a bowl

#### Underglaze

JOHN ENNOS, Niagara Falls First for a plate MRS. ANGIE COLLINS, Kenmore Second for a figurine

#### Sculpture

MRS. GERTRUDE F. COOK, Getzville Second for Field Scene

#### Sgraffito

MRS. VIDA BUELL, Buffalo First for a plate LAUREN B. HIMMEL, Angola Second for a plate set

#### China Painting—Figurine

MRS. JEAN BLACK, Buffalo First for a large Mexican pair, Second for Spanish Dancers

#### China Painting—Plate

CAROLYN STEPHENSON, Kenmore First for Winter Scene
MRS. T. KLEIN, Buffalo
Second for Tile Scene
Flower Formations

MRS. JEAN BERTSCH, Kenmore MRS. NANCY JOHNSON, Olean

Porcelain MRS. JEAN SOBLOWSKI, Lackawanna First for Bollerina MRS. BETTY BERGMAN, Buffalo Second for Large Doll

#### Ceramic Lace

MRS. T. STAFFORD, Buffalo First for a small doll, second for Ballerina plaque dolls



PLATES (right) were vehicles for three "firsts" in the Western New York exhibition. Clockwise from lower left: Native Design, First in Glaze Effects, Richard Darrin; Leaf Design on Plate, First in Sgraffito, by Vida Buell; Farm Scene, First in Underglaze, by John Ennos. Bowl above by Maryanne Ranger was recipient of the Second Prize in Glaze Technique.



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# 35th Annual Exhibition, Toledo Area Artists

ERAMICS successfully rivaled the pictorial arts in the 35th Annual Exhibition, Toledo (Ohio) Area Artists.

Held at the Toledo Museum of Art during May, the Exhibition attracted 281 ceramic pieces; of them 165 by 29 potters were chosen.

On the whole, jurors this year had a wide field of entries to choose from. Of 1,362 items offered them from

artists of 12 Ohio and two Michigan counties in the Toledo area, they accepted only 430. It was the second largest of the 35 Annuals.

The judges seemed somewhat taken aback by the showing that ceramics made . . . and with good reason. Only five years ago Annual jurors were repelled by the clay pieces submitted, and they accepted only a handful.

Please turn to Page 33

THESE CERAMICS won prizes in the 35th Annual Exhibition, Toledo Area Atrists. Numbers 1, 2, 4, 7, 8, 9, 12, 13, 14: Mrs. Bonnie Staffel, Montpelier, Ohio, (First Award). Numbers 6, 15: Harvey K. Littleton, Toledo, (Second Award). Numbers 3, 16: Robert Cremean,

Bloomfield Hills, Mich., (Honorable Mention). Numbers 5, 11, 17: Charles Lakofsky, Bowling Green, Ohio, ("Toledo Blade" Special Award). Number 18: Ann Kucera, Toledo, (Honorable Mention). Number 10: Maybelle Muttart Falardeau.

Photo Courtesy TOLEDO BLADE





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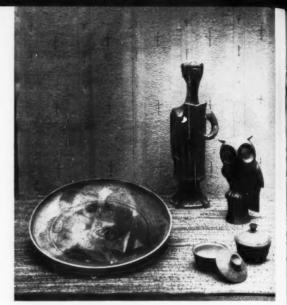
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## Rochester-Finger Lakes 1953 Exhibition



STONEWARE PIECES took some of the top awards in the Rochester-Finger Lakes Show. Standing is The Poetess, by Frans Wildenhain; Owl, by Henry S. Gernhard; Large Decorative Dish, also by Mr. Wildenhain; small dishes by Natalie Laskey.

Lakes Exhibition," writes Miss Isabel C. Herdel, Assistant Director of the Rochester Memorial Art Gallery, "this year was one of the largest the Gallery has ever presented, and also was one of the most stimulating."

More than 1,500 items were submitted (among the divisions: ceramics, sculpture, paintings in oil and water-colors, weaving, drawing) for the event from Rochester and 58 communities in the west-central section of the state. Beginning May 10, the pieces were on display for a six-week period.

DISPLAY of some of the entries and winners are shown below. Left to right: Wine Set by Theodore Randall; Low Dish by Evelyn Newsome; striped Vase by Louis Mendez; Small The exhibition was judged by a jury composed of Bartlett Hayes, Director of the Addison Gallery of American Art; William Palmer, Director of the Munson-Williams Proctor Institute in Utica; and Hobson Pittman, teacher and artist of Philadelphia.

"To them," concludes Miss Herdle, "is due the high standard of quality and craftsmanship that marks this 1953 event. To them, too, is due the stimulating variety of approach represented in the exhibition, which this year, although predominantly in an experimental mood, also presents the best of the traditional or conservative point of view."

and Large Footed Bowls by Jane Conningham; Large Covered Jar by Elizabeth Mesmer; and Large Vase by Abraham J. Josephson.

#### **AWARDS**

FRANS WILDENHAIN, Rochester, N. Y.
The Jurors' Show Award, an invitation
to hold an exhibition in the Gallery
during the coming year for the Poetes
JANE B. CONNINGHAM, Alfred, N. Y.
The Merle Alling First Prize of \$30 for
her Small Bowl and Low Bowl
THEODORE RANDALL, Wellsville, N. Y.

THEODORE RANDALL, Wellsville, N. Y.
The Merle Alling Second Prize of \$20
for Wine Set

for Wine Set
HENRY K. GERNHARD, Rochester, N. Y.
The William Ehrich Prize of \$40, given
for "ceramic sculpture or pottery showing outstanding creative merit," for
Owl

FRANS WILDENHAIN, Rochester, N. Y.
The Junior League of Rochester Prize
of \$50, given for "an object of useful
or decorative nature showing distinction of design and integrity of workmanship," for Girl Arranging Her
Hair, sculpture; and Decorated Dish





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# Southeastern College Art Association Meeting



BOTTLE and bowl were among the pieces exhibited by the Southeastern college students; the above from Sophie Newcomb College.





THE STUDENT exhibition of ceramics held in mid-April as part of the Southeastern College Art Association Meeting at the University of Alabama met with enthusiasm from the visiting members of the various universities as well as the local visiting public, writes Prof. Gerry Bosch of Wesleyan College, Macon, Ga.

Prof. Bosch acted as chairman of a panel discussion on the subject of "The Place of Ceramics in the Fine Arts Department of the College and University."

Serving on the panel were W. B. Fletcher of North Carolina College at

STUDENTS exhibited colorful ware, in general. Top left, bowl decorated with white slip, sgraffito, and pool glazes, University of Florida. Left, slip painted thrown bowl of white clay, Wesleyan College (Ga.). Also from

Durham, Katherine Choy of Sophie Newcomb College in New Orleans, Ralph Hurst of Florida State University, and Carey Hansard of Georgia Institute of Technology.

Mr. Fletcher, in a paper read by Frand Engel of the University of Alabama, examined the therapeutic and kinaesthetic values of clay, and compared an individual product of ceramic art with a machine-made product. He pointed out the machine offers only an objective expression of the idea, whereas the ceramic object offers a subjective expression. In completion of the entire process by the individual lies its therapeutic value, he said.

Wesleyan, (bottom left) grogged thrown vase and slip painted thrown plate. Below right (top), manganese speckled thrown bottle from Sophie Newcomb; below it, black slip and sgraffito decorated pot from Wesleyan.





CERAMICS MONTHLY



JIGGERED BOWL and thrown vase by students from the University of Alabama. The bowl is decorated with black slip, using cellophane tape as a resist material. The vase has a deep combed texture and a high gloss cobalt glaze.

Miss Choy approached ceramics from a Chinese point of view which also begins with the kinaesthetic. She spoke of ceramics as a "shelter for the soul" and presented a poetic and philosophical interpretation.

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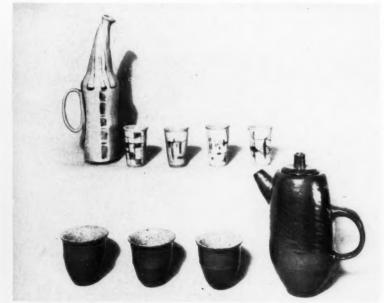
"A vital part of art education" is the way Professor Hurst saw ceramics insofar as it was directed toward an individual expression. He felt the development of personality through the medium of ceramics should be the chief aim of the teacher.

Professor Hansard spoke in opposition to the foregoing approaches. He argued the importance of a simple understanding, even on the elementary education level, of the complete object from clay and glaze composition through the firing. The new trend of using simple electric kilns in the grade classrooms, he said, seems to be in line with a swing toward a deeper scientific understanding demanded by certain children today.

As for the meeting as a whole, Professor Bosch summarized:

"Examples of both aesthetic and technical merit were afforded by the exhibition of student work held in conjunction with the panel. It was a wonderful stimulus to many of the art departments that do not have ceramics."

TWO PITCHER AND CUP SETS by students of Sophie Newcomb College. Upper level: Thrown stoneware body, mat glaze with manganese majolica decoration. Lower: Thrown coffee set of stoneware body, brown reduced khaki glaze.





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# Iowa State Teachers College Invitational

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CHARLES H. DRAVING, Mfr. Box 26-B-Feasterville, Pa. THE LIST of 28 potters from 11 states who responded to the Iowa State Teachers College Invitation to display three pieces of ware each reads like a Who's Who In Ceramics (see list).

show time

The show, which took place at the College in Cedar Falls, Iowa, from April 5-24, presented 76 pieces from prominent potters from all over the country. Most of the pieces shown were wheel thrown, and many had been prize winners in recent competitive shows.

William P. Daley, Instructor in Ceramics at the College, gave a gallery address at the special Easter Sunday opening.

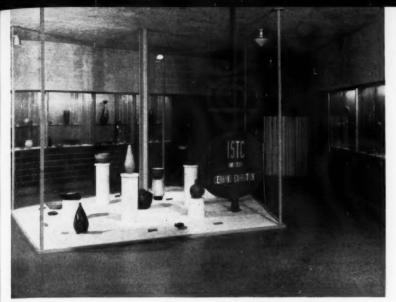
The exhibition was organized by Mr. Daley, Clifford H. Herrold, and Robert von Neumann, all members of the Department of Art's Exhibition Committee.

Response from both the potters and the audience was so gratifying the committee is already planning another ceramic show for their 1953-54 program.

ALL WHEEL THROWN are these pieces that appeared in the Invitational. From left to right: a six-inch high bowl, by Paul Hatgil, has a black glaze, sgraffito design, on a yellow body; a five-inch stoneware bowl, by Charles Lakofsky, has a slip decoration, dark

brown and cream color; stoneware oval base, by Martha Lauritzen, ten inches high, incised design with inlay, having a burnt sienna line with white center on tan body; a stoneware vase, by F. Carlton Ball, has a light body and wax resist slip decoration.





#### **EXHIBITORS**

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CHARLES E. ABBOTT, Massachusetts School of Art J. T. ABERNATHY, University of Mich. CARLTON BALL, Southern Illinois University VIOLET BARLOW, Des Moines Art

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EDGAR H. STRONG, Buffalo State Teachers College ANNE VAN KLEECK, Ohio Wesleyan

University
DONALD G. WOOD, Ohio State Univ.
WILLIAM WYMAN, Drake University

WELL-KNOWN Potters' work-76 pieces by 28 artists-was displayed in these installations at the Invitational.



SPHERICAL VASE, by Maija Grotell, is 18 inches in height and diameter. Of gray stoneware, it has a trailed design of crescents.

POT BELLIED POT (below) is by William Wyman, Drake University; bowl at left, by Edwin and Mary Scheier, University of New Hampshire. Wyman's pot, spherical in form, has a solid handle on the cover. The white glaze covers a Dalton clay which has been conditioned by manganese slip. The Scheiers' piece is 12 inches wide, with a gray mat glaze, sgraffito decoration.





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show time

## Fourth Annual Exhibition of Northwest Ceramics

7ARE from previous Exhibitions of Northwest Ceramics have for the most part, with the exception of pieces purchased by the Portland Art Museum, found their way into Northwest homes. This year's selection of 59 pieces made by 30 craftsmen probably will follow suit, the Portland Oregonian suggests.

Said Catherine Jones of the paper's staff after viewing the show's preview at the Oregon Ceramic Studio in

Portland:

"It shows . . . a gratifying tendency among the craftsmen to experiment with new forms and media. More thought seems to have been given to developing ceramics which will serve both a useful and ornamental purpose in Northwest outdoor living areas.

The Exhibition, on display from

May 13 to June 20, attracted 132 entries from 50 craftsmen of Oregon, Washington, and Montana. The 59 works accepted were divided thus: 44 pieces of pottery, 9 sculptures, and 6 enamels. Montana ceramists, incidentally, walked off with the "lion's share" of the \$325 in prize money.

Jury of Selection and Awards this year consisted of William H. Givler, Dean of the Portland Museum Art School; Tom Hardy, Eugene, Ore., potter; Peter Voulkos, potter and in-structor at the Archie Bray Foundation, Helena, Mont.; and Mrs. Margaret Gordon, Ex Officio, Chairman of

the Exhibition.

The Oregon Ceramic Studio, a nonprofit organization for Oregon students and artists, sponsors the Exhibition.

BRANCH BOTTLE and Wine Set won for their creators awards in the Fourth Annual Exhibition of Northwest Ceramics. By Eugene F. Bunker Jr. of Bozeman, Mont., the branch

bottle (left) is stoneware, made from local clay, and glazed with an inlaid design. Frances Senska's Wine Set has a brown and green glaze, with wax resist glaze inlay.





**AWARDS** 

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FRANCES SENSKA, Bozeman, Mont. The George T. Gerlinger Memorial Award of \$100 for Covered Pot

MANUEL IZQUIERDO, Portland, Ore.
The Mr. and Mrs. Henry F. Cabell Prize of \$50 for Dancer, in terra cotta

FRANCES SENSKA, Bozeman, Mont. The Mr. and Mrs. E. B. MacNaughton Prize of \$50 for Wine Set

EUGENE F. BUNKER, JR., Bozeman, Mont. The Arts and Crafts Society Award of

\$50 for Branch Bottle

DAVID B. HATCH, Eugene, Ore.
The Archie Bray Foundation Award of
\$25 for Stoneware Pitcher and Eight Muas

BERNICE BOONE, Helena, Mont. The Crossroads, Inc. Prize of \$25 for Covered Dish, Small Vase, and Bowl

BETTY W. FEVES, Pendleton, Ore. The Harvey Welch Prize of \$25 for her Relief Figure Group

HAROLD BALAZS, Spokane, Wash. Honorable Mention for Enamel for Imaginative Forest, enamel on copper IVA BOVINGDON, Seattle, Wash. Honorable Mention for Pottery for

Stoneware Bottle

RELIEF FIGURE GROUP, by Betty W. Feves of Pendleton, Ore., was awarded the Harvey Welch Prize. The piece, decorated with a mat glaze, is approximately four feet high.

TOP AWARD of \$100 in the Fourth Annual Exhibition of Northwest Ceramics (the George T. Gerlinger Memorial) went to Frances Senska of Bozeman, Mont. for her Covered Pot. The piece has a grayblue glaze, wax resist decoration with "whitefish" slip.



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#### itinerary

(Begins on Page 6)

the Southern Highland Handicraft Guild at City Auditorium. Pottery, enamels, other crafts. Fair members will display their skills, introduce viewers to materials and tools. For more de-tails write the Southern Highland Handicraft Guild, 8½ Wall St.

PENNSYLVANIA, Carlisle

July 31-August 2

Sixth Annual State Craft Fair of Pennsylvania Guild of Craftsmen. On Dickinson College campus. Schedule includes seminars with visiting crafts-men on their specialities, dinner; exhibit concurrent with Fair.

VERMONT, Rutland

Through August 10

Mid-Vermont Artists' Summer Exhibit. At Rutland Free Library. Showing work by former members over high school age (regardless of address), Vermont residents, and summer residents within 50-mile radius of Rutland.

#### SUMMER SESSIONS

INDIANA, Indianapolis

July 20-August 1 & August 10-22

Summer ceramic workshops for teachers in public and private schools and colleges as well as occupational therapists. Offered by the American Art Clay Co. in conjunction with the John Herron Art School. Next session from July 20. August 1; final term August 10-22. August 1; final term August 10-22. Instruction in any phase of pottery making, glass decoration, and metal enameling. Address correspondence to the American Art Clay Co., 4717 W. 16th St

MAINE, Liberty

Through September 4

Haystack Mountain School of Crafts. Visiting instructors in ceramics this summer: Philip A. Ward, present through July 25; Svea Kline, July 13-25; Mary Kring, July 27-September 4. Minimum two-week enrollment required. Write Francis S. Merritt, Director, for registration information.

NORTH CAROLINA, Black Mountain

Through August 29

ough August 29
Black Mountain College holding its
Summer Institute in the Arts. Three
well-known potters have been invited
to work and teach at the College for
short periods: Daniel Rhodes, through
July 12; Warren Mackenzie, July 13August 2; Peter Voulkos, August 3-29.
Attendance by the week permitted.
Write the Registrar.

July 13-August 1 & August 3-22

The Penland School of Handicrafts.

Ceramics taught in the main summer session in three-week terms. Staff of three ceramic instructors—Joseph Lukens, Miss Adelaide Beck, Robert Will-son. For entry information contact Mrs. Howard Ford, Registrar.



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AMONG THE 15 ceramic pieces that won for Mrs. Bonnie Staffel of Montpelier the First Award in Ceramics in the 35th Annual Exhi-

bition, Toledo Area Artists were the above jar, plate, and bottle, all of stoneware.

#### Toledo Area Artists

(Begins on Page 22)

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Jurors for the Exhibition, which is sponsored by the Toledo Federation of Art Societies, were Robert Brackman, instructor at the American Art School and Art Students' League, New York City; Maija Grotell, Director of the Ceramics Department at Cranbrook Academy, Bloomfield Hills, Mich.; and Perry T. Rathbone, Director of the City Art Museum of St. Louis.

Maija Grotell, according to the Toledo Blade, commented that the Toledo Artists' show rivaled in handsomeness the latest national "professional" show at Cranbrook. Mr. Rathbone, speaking of the show as a whole, said it had a quantity of offering equal to that St. Louis gets for a local show covering all Missouri and other territory within a 50-mile radius of St. Louis.

Naoma Powell, Ceramics Instructor, School of Design, Toledo Museum of Art, has offered to CERAMICS MONTHLY readers the following critique of the ware in general:

"Although the ceramic work submitted was almost entirely non-professional, it approached the standards set by professional potters. Expressed in the pots are sensitivity for simple ceramic form, appropriateness of design, and a high degree of technical mastery.

"The scope of ceramics included in the exhibition was broad, yielding great contrasts: large, bold pieces made from grog-filled clay in rich iron-brown glazes; delicate porcelain with the soft

#### **AWARDS**

BONNIE STAFFEL, Montpelier
First Award in ceramics of \$50 for a
group of 15 pieces
HARVEY K. LITTLETON, Toledo
Second Award of \$25 for a group of
seven pieces
CHARLES LAKOFSKY, Bowling Green
The \$50 "Toledo Blade" Award
("Group Selected for Special Merit")
for a group of 11 pieces
ROBERT CREMEAN, Bloomfield Hills,
Mich.
Honorable Mention for a group of
three pieces

ANN KUCERA, Toledo
Honorable Mention for a stoneware
bowl

blush of reduced copper; pieces in which the pattern of fingermarks in the clay is the only decorative element; pieces with the precise design of glaze inlay or sgraffito, or the spontaneous brushwork of slip applied over glaze. Coil-built pots held their own in the exhibition, as did wheel-thrown pieces. Noticeably absent were significant works in free form, the weakest area of the show."

Winner of the top award in ceramics in the Toledo Area Artists' show for the past two years, Charles Lakofsky of Bowling Green, Ohio, this time was not eligible for any of the main awards. This because of the recently adopted ruling that renders a winner two years in succession hors de combat the third year. Nevertheless he was recipient of the Toledo Blade Special Award for a group of 11 pieces.

Thus, for the first time in the Toledo Area Show's history, pottery was the "feature attraction."

### -- Index--of Advertisers

July 1953

Anderson's Ceramic Supplies	
Angelo Brothers	
Ankraft Ceramic Studio	
Ardmore Ceramic Shop	
B & I Mfg. Co	32
Buell, C. M., Kilns	31
Buffalo Ceramic Supply Center	31
Ceramic Lace & Net Co	
Ceramic Specialties	
Cole, S., Co	30
College Offset Press	
Craftools, Inc	
The state of the s	
D. C. D. Labs	27
Draving, Charles H	
Fairchild Ceramic Studio	
Gay-Way Pottery	
Harrison, The Kay, Studios	
Hehn, B. A	22
Holland Mold Shop	
Hommel, O., Co.	8
House of Ceramics (Mass.)	
House of Ceramics (Tenn.)	
Houston, Charles, Mold Shop	
Huff's Hobby Center	
Janan Instrument Co	_
J & M Ceramics	
Kernian Krafts	-
Kiln-Gard	
L & L Mfg. Co.	
Lix-Crax	
McDaniel Mold Co	
Mason Color & Chemical Works	
Master Mechanic Mfg. Co	
Mayen, E. P., Co.	
Mercedes Ceramic Studios	
Olevia Ceramics	27
Paragon Industries	
Pemco Pierlot, Louis B.	
Pillet, Nettie E.	
Pollock Studio	
Re-Ward	
Roder Ceramic Studio	25
Rynne China Co	
Sahuaro Molds	
Schmid, Ludwig	
Snead, Jane, Ceramic Studio	
Specialized Ceramics Corp	
Stewart's of California	
Thompson, Thomas C., Co	
Tummins, Madge, Ceramic Studio	
Vollmers Ceramic Studio	
Ward, S. Paul	
Western Ceramics Supply Co	
Wolfe, Jack D., Co.	
Woolsey, B. P., Ceramic Supplies	. 22

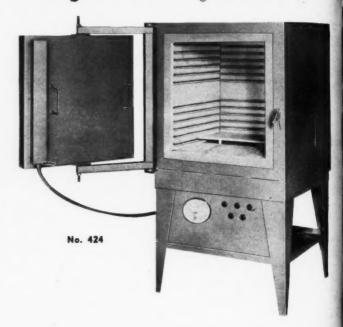
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